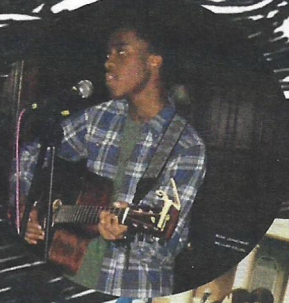
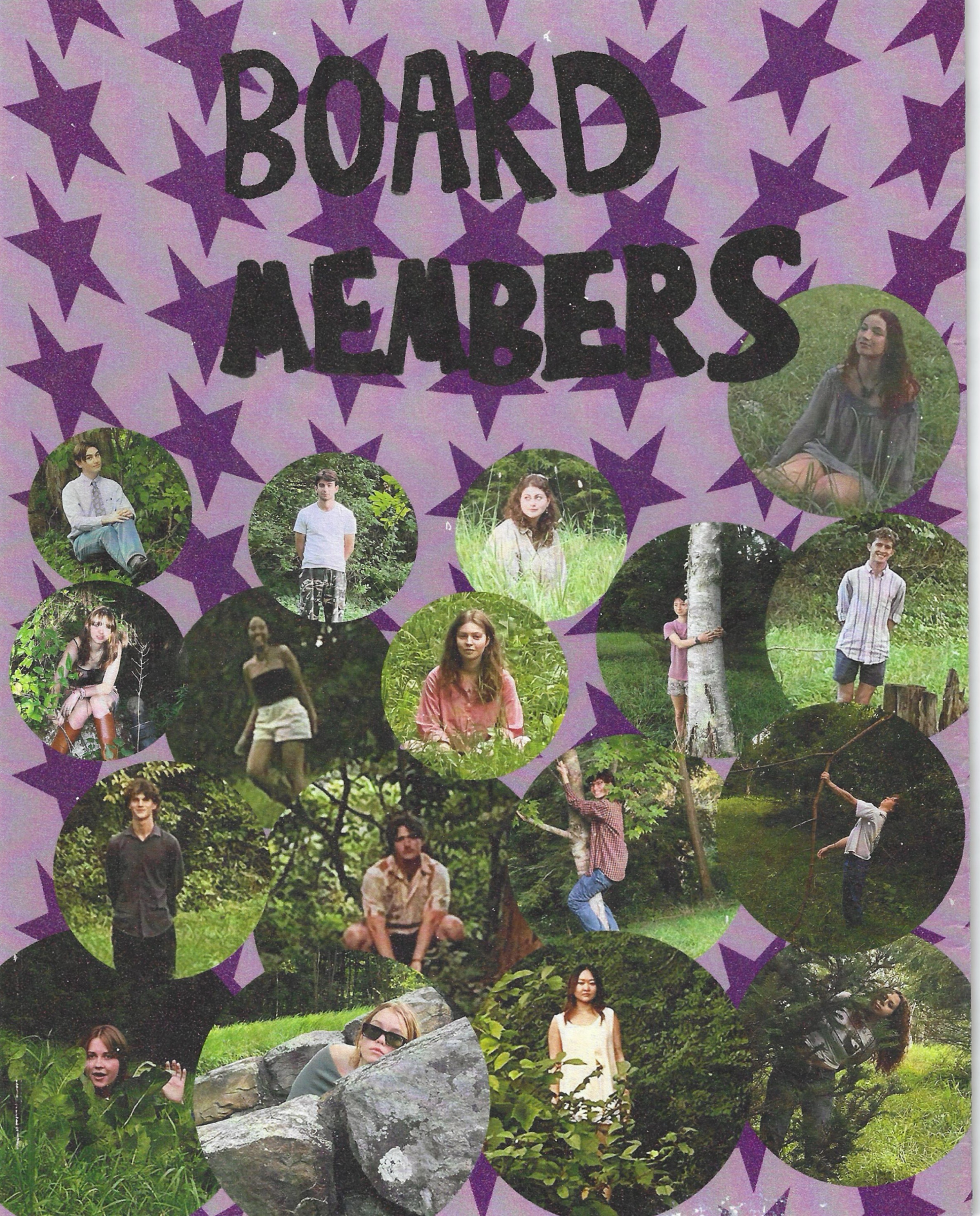
WCFM PRESENTS

FALL '24
PROGRAM
GUIDE

WCFM



BOARD MEMBERS



INTRODUCTION

Happy fall, and welcome to WCFM's Fall 2024 Program Guide. After a quarter-decade hiatus, it's back, and frankly, it's better than it ever was. And you can't possibly disagree with us there, because you haven't seen the old ones.Let me tell you: this one's better.It's been a great half semester of radio. Some things of note: we've got a full schedule; we've updated our software; we cleaned the station; we started specialty programming. Don't be misled,though—all of our programming is special. Anyway, turn these pages, and you'll find the schedule with some 150 shows, updates from our various directors, goings on in the station and the world, DJ features, tall tales, true stories, laughs, cries.

WCFM 91.9

BROADCASTING SCHEDULE

on the hour!	SUN	MON	TUE	WED	THU	FRI	SAT
0:00-1:00	Airwave Ride dac5	No Repeats epb1	Moray jmc10	No Dead Air wto2	Ripsquadd Venezuela shf1	Offroute maj3	Rockin' after Dark xws1
1:00-2:00						Reflection. Time. ohc1	Ayo lemme get aux ayy1
2:00-3:00	CLOSED! WILL RETURN!						
3:00-4:00							
4:00-5:00							
5:00-6:00							
6:00-7:00							
7:00-8:00		No Setlist sdc4	river under river ked6	Waking Up with Olivia Johnson oj2			
8:00-9:00		move on up caf6	Ruby Tuesday rml4		Vexations rj4	mountain thyme aab8	
9:00-10:00	Tahl Street Rock Exchange tmg4	(Yikes!) slw6, ene1	Country Converts shg2	no fun fridays jwl5, eaz1	Check Mate! eci1	Off the stacks lns1	
10:00-11:00	Good Morning Tunes, jma2	Shut up and listen gmc1	Fallopian Tunes esn1	birdladies crl3, cs28	Fried Worm esb3	Saudade ml29	No, Jenn lal3, cgn1
11:00-12:00	Album Tracks	Oilve Juice gbr3	Transliteration yz7		Kati and Sophie do... krw3, smm11	Silly Sasha and Neat Nelly Comedy Hour ss39, nod1	Route 2 Radio aek6
12:00-13:00	God is good, cc34, ifb1	Pitchside Chat lk7, ng15	Charmed, I'm Sure ccr3, jms11	The New Monkey ebd5	Wtown Waves nly1, esz1	Acca-scuse me? alm10 kes10	The Way Too Early Show jmr9
13:00-14:00	Yam Sandwich lwr1, fb7	Citrus Hour rn9	carbon copy sra5	OFFICE HOURS	La ley erd2	Make Cinema Sexy Again: Reloaded llc5 saa3	Kitty Corner lsr2
14:00-15:00	video killed the radio star mac10	El Classico ggd1	Mish Mosh ejb5	Everything Under My Sun akh3	Love Means Nothing to Me jsr8	hysterical woman fcc2	The Little Friend lkh3, zsq1
15:00-16:00	Liz Truss' Lettuce hbs1	Chowder Chats jz6	Hive Mind emm7	Mood Meter scr2, sas9	What Ya Lookin' At ams19	How Are You Feeling? lce3, ec22	The Forge is on Fire jp.harris
16:00-17:00	Two Turntables and a Microphone esm2	Jassi Sweet Shop js34	The Out of Joint Show	Putivuelta cme4, rc17	Pink Super Moon rmg6	Corporate Pigtails pmp3, drm7	the haunting hour fl5, yt1
17:00-18:00	The Midnight Weather Report jsm5, cbs4	Tomato Talks, ah25, ibc2	The Elephant in the Room ajm8	crickuts tc29	Mini Mango Groove Club jcf5	Lounge FM Terraza gb12	Cosmic Slop mc44
18:00-19:00	Skaza tls7	Red Hot eda2, nod1	Belltower Hour belltowerrex-@gmail.com	Just One More Byte mrk5	Sick Sad World kmm3	The Distillery hmm3, cpr3	half/baked ats4
19:00-20:00	Placeholder wps3, lac8	Nobody's Uncle mrs8	maggotbrain mkd4	The Spiral eoe2	Captain Fantastic ls20	Brainworm zt1	The First Berkshirean School sl31
20:00-21:00	I Feel Like sbr2	Transatlanters ceg6, iws1	Abundance of Yonder cen2	amalgamation domination srt4, ejl7	Tourist Boys ald6	Vanilla Extract mck3	The Uncanny Valley st19
21:00-22:00	SNACK TIME! jhh3, kyb1	The Jazz Hour	The Country Hour	The Hip-Hop Hour	The Noisy Hour	The Fresh Finds Hour	Slaphappy, vat2, su1
22:00-23:00	Double A Battery aj8, art6	The Right Trousers bgl1	Real Life mal8	Duende ml29, esn1	Ego Def ejv3	rAw Time asg1	Ian & Friends imm1
23:00-24:00	Air Force Two jws9, igl1	Not Bones spb4	Midnight Cowboy rp11, kt7	Girls do Things ado3, mb41	Just Dyking Around ecs9 ljr3	Supply and Demand kr16, jag21	ground zero tdb4

Sasha's Column

It's 2024, and you're listening to 91.9 WCFM Williamstown. This year, we've got more shows than we've had in a decade. We've introduced speciality programming, we've brought back the Music Directors, and we're buying a drum kit. People are saying radio is dead, but clearly they don't listen to WCFM. I'm going to sound like a broken record here, but there's something inherently nostalgic about radio. Maybe it's the various mementos bygone eras we have pinned up around the station, or maybe it's the fact that we're not so good at recording our shows. We do them, maybe we plan them in advance, and then they're gone.

Early in the semester, I listened to a lot of my friends' first shows back. Many of us went abroad - it had truly been a while since the last time we were on air. And everyone said something along the lines of, "Man, it feels good to be back!" We're not so professional, we're barely above board, but we're chugging along.

It's nice to let a thing be special. My show is in its fourth season and I'm lucky enough to be one of WCFM's General Managers this year. I wrote all of my sophomore year finals sitting in the business office. I met people who have been important to me during my college years the very first time I toured the studio.

Enjoy putting together your show, enjoy listening to the shows of your friends and also the people who you don't know who will ramble for an hour atop smooth jazz. This is the Fall Programming guide: don't forget to tune into the radio.

P.S. BREAKING NEWS: THEY'RE LETTING US KEEP PROSPECT BECAUSE WE LOVE RADIO SO MUCH!!!!

"MUSIC DIRECTOR MUSINGS"

Highlighting the best of what has been sent to us
--Music Directors Dahlia Miller and Hugh Murphy

Civilianaire James Margolis

CIVILIANAIRE - JAMES MARGOLIS

The latest album from Philadelphia native James Margolis, "Civilianaire" features rambling vocals over instrumentals that ooze a lofi bluesy soul. The B side is more stripped back - the production and opts for an acoustic, folk/country sound. Margolis' crooning highlights lyrics that embody a humorous pessimism regarding modern America.

HIGHLIGHTS:
"NO FEAR,"
"ETERNALLY GRATEFU
"TRYNA DIVIDE US"

CRYSTAL LAND - RUBY GROVE

Described by Melissa Niles, their singer and keyboardist, as a "song about sex, death, and falling into the sun." An upbeat, extraterrestrial ballad bordering on glam-rock. Complete with a powerful vocal performance set over an instrumental featuring a permeating synth complimented by the accompanying piano and transformative bass.

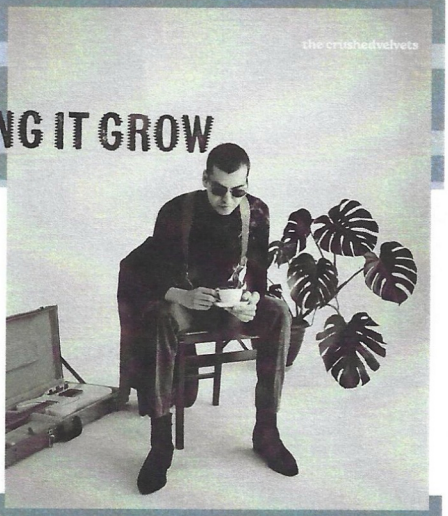
FOR FANS OF: DAVID BOWIE, PJ HARVEY, FIONA APPLE, QUEEN

HEAD IN THE CLOUDS - AIRFLOW

The newest EP from Pete Bunke. A lush sonic landscape, the EP is the perfect music for studying or a scenic bike ride through the Tron world.

Highlights: “Waltz Whitman,” “Sugarcube,” “Reverie”
For fans of: Animal Collective, Black Moth Super Rainbow, Boards of Canada, Aphex Twin

I PLANTED, APOLLOS WATERED, BUT GOD KEPT MAKING IT GROW - THE CRUSHEDVELVETS



This project from Californian Dani Meza drips with soulful reflection. The first full-length album Meza has put out under the name “the crushedvelvets,” he returns from two strokes and a brain aneurysm in 2016. With pulsing, lowkey grooves and gravelly vocals, this album encapsulates the vibrant energy of its live recordings.

TRAWFLOWER LANE - THE DUSKWHALES

The Duskwhales’ first full-length album since 2017 is a collection of psychedelic and baroque pop rock songs that takes you for a fun ride. Full-throated harmonies, jaunty piano, and playful lyrics feature prominently. In the best way possible, this album feels like an indie boy’s 46-minute long lucid dream.

Wahre Heimat

The first time I was in the radio station, freshman year, young, dumb, full of self-serve-snar, I was kicked in the balls by the eleven managing editors of the Williams Record. They took turns, lined up out the music office and down the hallway, waiting their turn. Radio sucks, they said as their Club C's connected with my crotch. It's dead. Don't you know that all this shit is video now? Do you know what a video is? It's real. I threw up in a Shirley Ann Lee sleeve that someone had stolen the record out of. I didn't know what was happening; all I wanted was to have a show, an hour on Sunday nights, so I didn't have to call my parents more than once a month. A guy with my name said I could. I didn't know what anything meant. I knew, though, that Philip Pyle had struck some kind of deal, some evil, dark deal, with the Journalists of Williamstown (congratulations on recently joining the CWA!), in exchange for a semi-regular blurb in "This Week in Williams History" where they point and laugh at all the times we've been hoaxed—two, maybe three, times, ever, it really doesn't happen that often, and even if it did, current recruitment practices are specifically geared to find unhoaxable frosh. In any case, it was an intense introduction to the world of Williams College radio. I knew then, though, that decent music most of the time comes at a higher cost—personal, physical, psychical, emotional, mental, sexual, academical, intellectual—than I'd thought possible. I'd thought, wow, it can't be hard, most of the time, to have decent music playing, with such semi-regular consistency. I was wrong. I was very wrong.

The next time I was in the station, the ghost of Ben Kitchen—B. Kitsch!; Ramen suit on, tucked in—tried to kiss me. He leaned in. What in the world, I asked, shocked at the apparition of this long lost GM. If only it was…ah, but there's no point in missing Mano. BK jumped back. No, no, no, he said, shaking his body like a wok with stir fry. Where in the world, you mean. Boulder, turns out. Dum dum DUM dum, dumdum dum, dumdum dum.

But then I realized: it was Cup Noodles, not Top Ramen. What the hell? Suddenly his face morphed, contorting like an '82 stromboli. Max Bodnakarin. No! Oh my God no.. NO! Drool was bubbling from the corner of his mouth. He looked me in the eyes. I am here, he said. I am present, and I care. Then with a kind of relish I've never seen before he called me a b*tch. At Vassar, apparently, they let you do it.

But that, of course, was before the bulldozers came, and the wrecking balls, and the Scandi architects. So soon it will all be gone. Unless, of course, you donate to @wc£mradio to help our guerilla tactics to Save Prospect and Save Music For Everyone. Because Williamstown needs radio, and because you need radio, and because I want radio.

It's not easy being one third of a general manager. Keep that in mind the next time you eat Driscoll eggs off the switchboard.

Note from the Programming Directors

Note from the Programming Directors
Note from the Programming Director

There have been some exciting things happening this semester on WCFM – generally, but also programming-wise. We – the programming directors – are certainly feeling excited. Here's what's been going on in program land, in no particular order.

We have lots of programming. We have an unprecedentedly high number of DJS and more shows than WCFM has had in a decade.

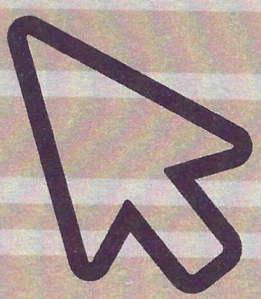
We're able to keep better track of all those shows, too; we've started using Spinitron – a software that automatically archives and displays what is being played on air. Check out our website to see it all in action. It's pretty cool, we think.

Lastly, we've introduced Specialty Programming. Every weekday, the 9pm-10pm slot is now devoted to a kind of genre, rather than a specific DJ. This semester, the five slots have been dedicated to Jazz, Country, Hip Hop, Noisy (Punk, Emo, Metal, Noise), and Fresh Finds (new music). DJs can sign up to DJ one of these slots each week. It's fun – people make each show their own.

In short, programming is being directed. And we have plans for the spring, too – more excitement in store. Tune in, when you can. There's some great stuff on air these days.

Website Updat
Website Update
Website Update

Check out sites.williams.edu/wcfm for a couple new features: an interactive and up-to-date schedule where you can peruse WCFM's many creative show names and descriptions, a blog with two new must-read articles (also featured in this program guide): one about FreshGrass and the other about the Folk + Punk for Peace in Gaza concert, and a link to Spinitron, which parses the airwaves to show the name and artist of the current song on air. In the coming weeks, look out for a more Spotify- and Spinitron-integrated website. You can interact with the website in many ways: send in a blog post about music, your show, or anything under the sun; listen to shows and call in to the station; and email lkh3@williams.edu with any suggestions/comments. If you are a master at embedding code into Wordpress, just let me know…



A CONVERSATION WITH KEVIN MURPHY

as told by Olivia Johnson

Kevin Murphy is the Eugénie Prendergast Senior Curator of American and European Art at Williams College Museum of Art, a member of the Western MA alternative scene, and crucially, longtime host of Sick Sad World on WCFM. I sought out Murphy to learn about the process behind his show, get his thoughts on the rise of subculture at the college, and get him to convince me that radio is still important.

Olivia:
I guess we'll jump into it. Why don't you just tell me about your show?

Kevin Murphy:
My show is Sick Sad World. I t's just dark music-

Olivia:
For dark people?

Kevin Murphy:
Yeah, exactly, yeah. So it's a lot of metal, but also sort of goth noise, dark wave, like non genre specific, dark music.

I mean, I'm a curator, yeah? So curated art, curated music, so I try to make the shows kind of cohesive, like, there's usually a kind of narrative art in them. There's a kind of like, flow that I try to accomplish.

Olivia:
Cool. How long do you spend working on them?

Kevin Murphy:
On average a few hours a week, I guess. Especially October is a really big month for me, as a goth identifying person and, and especially since I'm on Thursdays, I get like, five shows this month including Halloween. So I've s pent a lot of time, this month in particular, thinking about those five shows, how they can build up.

Olivia:
Totally.

Kevin Murphy:
So this week is, like, scary, like, actually scary music.

Olivia:
When you say actually scary, do you mean music that is about things which are scary, or music-

Kevin Murphy:
that is meant to incite like, fear, yeah, or that's like, that's unsettling in some way.

Olivia:
Talk to me about being goth at Williams. I think that it's really true that people at Williams are more interested in subculture than they have been in kind of a long time.

Kevin Murphy:
When I started my show, which was spring semester 2015-

Olivia:
Wow, you're coming up on 10 years.

Kevin Murphy:
But, I mean, in 2015, you could get a show at basically any time slot. There was almost no radio culture at all. There was no radio station culture. I mean, you could have a show, like, my first show was a two hour show on Saturday night, prime time, because nobody would was doing it.

Olivia:
When I came in as a freshman, like, three years ago, it seemed like radio had a pretty coherent culture. It was a full ish schedule. It was very clear what people were doing. You were saying in 2015 there was almost nothing. How did you see that developing?

Kevin Murphy:
Yeah, I think it was around 2018 2019, when it really got going. There was a generation of students who got really involved in it, and it started pretty slowly, but they just got more active in throwing parties and doing a lot more live music events.

And I think it sort of started from there, and then it just seemed like the slots started filling up. But this semester seems like it's the busiest that it's ever bee which is crazy. But I've been so happy to see the growth. It's been amazing. I think that the shows have gotten, like, a lot tighter. It's been great to see it develop over the years.

Kevin Murphy:
[It used to be that] you were just speaking into the void. But now it seems like people really do listen on campus, which is great, and was not the case before.

Olivia:
There's a sense of a real community, yeah.

Kevin Murphy:
I mean, even as someone who isn't a student, [that community] is palpable to me, you know. You can kind of feel it.

Olivia:
Which brings us back to the Goth question. In terms of the expression of community that WCFM is enabling.

Kevin Murphy:
Right. I mean, there was a Vogue article about goth being back. There was a New York Times about goth being back. I don't know why that in particular, but I think there's been a specificity of subculture now. You see people who dress like they're from the 70s, at Williams. There's like, three or four goths on campus now, who are, you know, straight up.

I don't know why the pendulum has swung back, versus the millennial generation of students who would take a look from one subculture and a look from another, and put everything together. I don't know why that is exactly, but people are looking to really identify. And I think with goth, you just can't kill goth. It's undead all the time.

Olivia:
That makes sense. It's also nostalgic, much like radio.

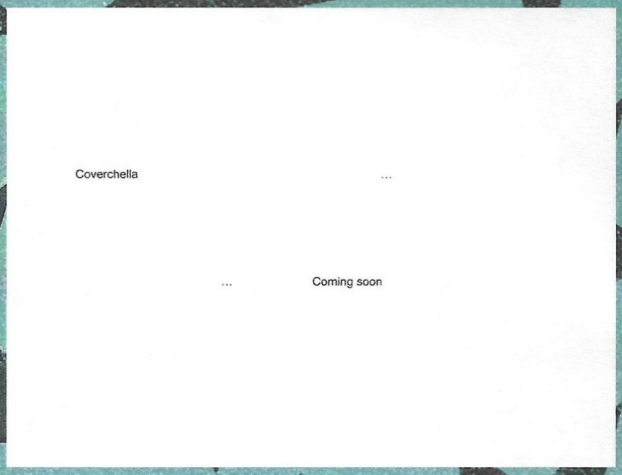
Kevin Murphy:
I really do feel like it's something that, and maybe it's like the analog quality of it. This is completely anecdotal, but WCFM started to pick up when I also started seeing students getting records back out. When I started, nobody was playing records. We were still getting CDs that we had to review, but nobody was playing records. So it seems like there was an appreciation of vinyl and of analog, generally. And that seems like that transferred into playing music on air, and DJ culture. Those things, to me, came together.

Olivia:
This "retro" feeling is compelling to a lot of people right now. How conceive of these outdated tools trying to do the work, the contemporary work, of sharing music? Especially given your experience in museums, which are a different venue for facilitating art. Do you think radio still has a real utility?

Kevin Murphy:
I do. There are a couple things about it. Radio is free. You don't need a streaming service.
I think there's also a freedom in giving yourself up to someone else's taste. Today we're faced with constant choice. What movie to watch on Netflix, like what to listen to, there's just millions of choices that we are supposed to make about our entertainment all the time. And there's something liberating about being like "I'm just gonna put on WCFM." And I may discover something that I like, and I will probably hear a bunch of stuff that I don't like. But only for three or four minutes, and then something else is gonna come on. I want someone else to curate the experience for me, rather than having to make a bunch of those choices.

Olivia:
And is social, in a way, you hear them on the other end. They're there to catch you, even in a totally alienated way, you can believe in a real person.

promotions



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